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of the distinction pointed out by Sievers, PBB. xii, 498.—An examination of another copy besides my own has shown that the misprint (Riemer, p. 162) in Haupt's edition of *do* for *dô* (l. 987) is merely an instance of a broken type.—The proof reading has been done with extreme care; there are practically no misprints. Under *gemach*, p. 35, read *Behaglichkeit* for *Behaglichheit*; *drüd.* for *präp.* on p. 136, l. 1, doubtless slipped in after the final revision.

In conclusion it may be in place to state that at least two of the general strictures above made would apply with equal force to other works of this nature, whether glossaries or rime-indices, and that they do not affect the general character of the book, which remains a model of good workmanship.

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L. TESSON, *Méthode naturelle et rationnelle pour apprendre en même temps à parler correctement, à lire et à écrire le français*. Paris: Amat, 1913. 96 pp.

This booklet begins, az evry modern-lan-gwej primer shood, with sounds. But unfortunately the author's sound-sistem iz not compleet. It has no means ov showing the difference between *mettre* and *maître*. It lacs symbols for voisless *l* and voisless *r*, altho thees sounds ar recwired in the paual forms ov werds like *ample* and *encre*. Az it iz a common (and, to sensitiv ears, extreemly unplezant) mistake among foreners to uze voist *l* and voist *r* hwær the voisless sounds ar needed, the author iz rong in saying (p. 16) that foreners can lern to pronounse French corectly by folloing his transcripcions.

The kee-werds given for wone sound ov *o* ar *homme* and *vieillot*. This iz misleading; in normal French *vieillot* rimes with *chaud*. Curiously enuf the author rites "paltô" (p. 51) and "arikô" (p. 57) with the same clôs *o* az in *chapeau*.

I do not think môst teachers wood like the sistem ov transcripcion: "ho-" for *chou* seems

rather od, and wood repel enybody hoo, eether in theory or in practis, distingwishes the sound *h*. The hihly punctuated efect ov the sistem cood be lessend by uzing (hwich wood harmonize with the author's *w* for the corresponding semivouel) insted ov "o-"; *h* insted ov "u"; *æ* insted ov "e-"; and *ñ* insted ov "g-". The texts contain meny mistakes; evidently the author iz not skild in the art ov transcripcion.

In the last therd ov the werk, orthografy iz gradually mixt with the fonetic forms. Thus the lerner begins with "bôko-" (not "bôk-o" az misprinted on p. 57); then come "bôko-u" (p. 63), "bôko-up" (p. 68), "bôco-up" (p. 72), "bea:co-up" (p. 80) and finally *beaucoup*. I do not like this plan; it seems a needless waste ov time, even if it iz not actually harmful, to teach enything besides fonetic spelling and orthografy.

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CORRESPONDENCE

UNTERMAYER AND RATISBONNE

To the Editors of Mod. Lang. Notes.

SIRS:—In a publication of some fifty years ago I note a French poem which has a striking parallel in a very recent American magazine. The American poem is by Mr. Louis Untermeyer, and is to be found in the August number of *Harper's*, page 398. Here it is:

FOLK SONG

Back she came through the flaming dusk,
And her mother spoke and said:
"What gives your eyes that dancing light,
What makes your lips so strangely bright,
And why are your cheeks so red?"
"Oh, mother, the berries I ate in the lane
Have left a stain."

Back she came through the faltering dusk
And her mother spoke and said:
"You are weeping, your footstep is heavy with care,
What makes you totter and cling to the stair,
And why do you hang your head?"
"Oh, mother—oh, mother, you never can know—
I loved him so!"

The French poem is by Louis Ratisbonne (1827–1900), a fairly good poet of the second Parnasse, noted chiefly for his translation of the Divine Comedy. This poem can be found in the *Revue Germanique*, Vol. 18 (1861), page 128, and in a volume of verse entitled *Les Figures Jeunes*, Paris, J. Hetzel, 1865, page 155. Here it is:

LA TRAHISON

Ballade Finlandaise

La jeune fille entraît. Sa mère, en la voyant,
Lui dit: "Comme tes mains sont rouges, mon enfant!"

"Ma mère, j'ai cueilli de fraîches églantines
Et je me suis piqué les doigts dans les épines."

La jeune fille entraît. Sa mère, en l'embrassant,
Lui dit: "Comme ta bouche est pourpre, mon enfant!"

"Je le crois; j'ai goûté les fruits de la bruyère.
Leur suc aura rougi mes lèvres, bonne mère!"

Le lendemain elle entre, et sa mère en criant:
"Oh! comme ton visage est pâle, mon enfant!"

"Prépare mon linceul et mon lit sous la terre,
Et sur ma tombe écris ceci, ma pauvre mère:

Un jour elle rentra, du rouge à chaque main.
Un homme les avait étreintes en chemin.

Et sur ma tombe écris ceci, ma pauvre mère:
L'homme avec un baiser, les avait allumées.

Puis un jour elle entra pâle jusqu'à mourir.
Cet homme, qu'elle aimait, venait de la trahir!"

Whether the idea was suggested to Mr. Untermeyer by the French or not, he alone can tell. If not, this is certainly a peculiar coincidence, for the similarity of the two poems is undeniable in subject, imagery, and wording. The rather colorless title of the English would even be explained by the French sub-title. Of the two poems Mr. Untermeyer's is decidedly superior, as it is more condensed in form, more varied in meter, has more suspense and suggestiveness, and ends more effectively. Therefore, whether Mr. Untermeyer's poem is totally original or not, he deserves hearty congratulations.

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THE BROOK SIMILE IN THE *Mirroure of Knighthood* AND WITH SHAKESPEARE

To the Editors of *Mod. Lang. Notes*.

SIRS:—This beautiful simile occurs in the *Two Gentlemen of Verona*, II, vii, 1–38. The corresponding passage in the *Mirroure of Knighthood* runs as follows:

My heart will burst except it be discharg'd,
Of his huge load, that doth oppresse it so:
Streames stopt, oreflow the bankes, if not enlarg'd,
And fire suppress, doth much more fiercer grow.
Great woes tipt vp, but halfe the woe remaines;
But paines concealde, doth aggrauate the paines.¹

As the simile does not occur in the Spanish original (1587) one would naturally be inclined to suppose that the English translator borrowed it from Shakespeare, if the self-same simile did not appear again in a play of Calderón—*El Castillo de Lindabridis*—founded on the *Mirroure of Knighthood*, in the following form:

Cor. 1. A la sombra de un monte eminente,
Que es pira inmortal,
Se desangra un arroyo por venas
De plata torcida y hilado cristal.

Cor. 2. Sierpecilla escamada de flores,
Intenta correr,
Quando luego detienen sus pasos
Prisiones suaves de rosa y clavel.

Cor. 1. Detenido en los troncos, suspende
El curso veloz,
Y adquiriendo caudales de nieve,
Malogra la rosa y tronca la flor.

Cor. 2. A las ondas del Nilo furioso
Se arroja á morir,
Y parece su espuma una línea,
Que labra dibujos de plata y marfil.

Cor. 1. Ay de las lágrimas mias,
Que, siendo tú arroyo y fuente,
Las entregué á tus cristales,
Y en el mar de amor se pierden.²

¹ *The Eighth Booke of the Myrrour of Knighthood. Being the third of the third Part.* Englished out of the Spanish tongue. London. Printed by Thomas Creede, for Cuthbert Burbey, 1599. sig. K verso.

² *Las Comedias de D. Pedro Calderon por Juan Jorge Keil.* Leipsique, 1830, t. IV, p. 691.